Preserving Digital Art: Directions and Perspectives

30th March 2011, Innovation Centre, Central St Martin's College, Holborn, London

Introduction

Emerging tools and services for digital preservation are typically built around the long-term needs of archives, libraries and research centres. The needs of art museums and galleries are surprisingly absent from much of the debate in digital preservation even though these institutions have considerable skills and statutory requirements to safeguard large collections for private and public good. Innovations in contemporary art means that the traditional skills of the conservator need to be supplemented, and in some cases radically changed, to take account of new and sophisticated forms of digital creativity. Moreover its subtle and complex demands means that preservation of digital art offers a practical basis for innovation and assessment of the sorts of tools and services which will be required to ensure our digital memory is accessible tomorrow.

This DPC briefing day will provide a forum for members to review and debate the latest development in the preservation of digital art. Based on commentary and case studies from leaders in the field, participants will be presented with emerging tools and technologies and will be encouraged to propose and debate new directions for research. The day will include a discussion of key

- Preservation of software and software-based art
- Access documentation and retrieval of online art
- Emerging tools and policies for preservation

Who should come?

This day will be of interest to:

- Collections manager, curators and conservators with interests in contemporary art
- Tools developers and policy makers in digital preservation
- Innovators and researchers in contemporary art and conservation
- Innovators and researchers in computing science
- Vendors and providers of collections management services in cultural heritage

Places are strictly limited and should be booked in advance. Priority will be given to DPC members: full members are invited to send up to five delegates and associates are invited to send one each. Non-members are welcome at a cost of 75 pounds per person.

Register online at: http://www.dpconline.org/events

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Provisional programme – to be confirmed on the day

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1030	Registration and Coffee
1100	Welcome and introductions (William Kilbride, DPC)
1110	The nature of the problem, Prof David Duce, Oxford Brookes University
1130	Collecting, conserving and managing digital art – an institutional perspective Pip Laurenson, Tate
1150	Digital Art Online: perspectives on user needs, access, documentation and retrieval Leo Konstantelos, Glasgow University
1210	Curating, Commissioning, and Conserving: Digital Art in Practice Sarah Cook, CRUMB, and Jon Thomson, UCL
1230	Discussion and questions
1300	Lunch
1340	Preserving digital art: Art Theory, Methods and Experimental Applications Perla Innocenti, Glasgow University
1400	Preserving the software in software based art Brian Matthews, STFC
1420	TBC Patricia Falcao, Tate
1440	Coffee
1500	Discussion: what is to be done, why and by whom?

By 1600 Close

The Innovation Centre of Central St Martin's College is entered via Red Lion Square. Nearest tube station is Holborn and buses 159,68,91,168,171,188,243,521,X68